The EDISON KINETOGRAM

VOL. 6 British Edition

TRADE MARK Thomas A Edison

December 16, 1912 No. 5

1912—1913

Greeting

To all Friends & Customers,

A Very Merry Christmas

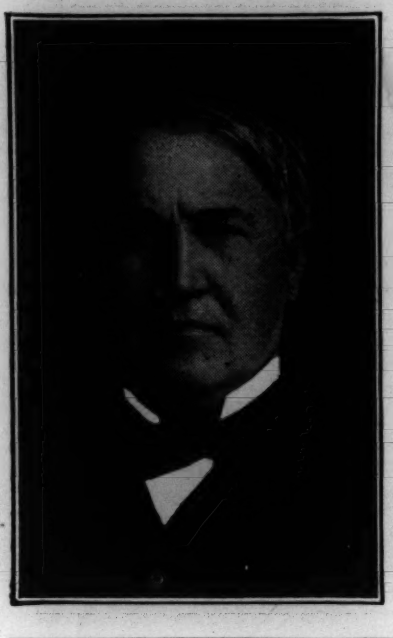
and a Happy and Prosperous

New Year

Thomas A Edison

EDISON FILMS TO BE RELEASED on January 1, 4, 8 & 11, 1913

Vol. 6 DECEMBER 16, 1912 No. 5



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd. City Offices: 25, Clerkenwell Road, London, E.C. Film Showrooms: 8, Gerrard Street, London, W. Works: Willesden Junction, London, N.W.

EDISON FILMS

Released between January 1st and 15th, 1913.

A DRAMA with a big heart tug is "A Curable Disease," partially set in Colorado Springs, U.S.A. This story of self-sacrifice and of the battle for life and love against the dread disease of tuberculosis is touchingly portrayed.

"Aladdin Up-to-date" is necessarily a trick comedy and it derives its interest not only from the cleverness with which the genii and their miracles are handled, but also from the situations in which the newly-wedded couple find themselves.

Highly dramatic, "Under False Colours" is a strong impeachment of the social climber.

Comedy is well represented by Uncle Mun whose phenomenal cleverness in rescuing the submerged lovers finds its counterpart in the handling of the entire film. Photographic tricks and beautiful scenery aid in making this a remarkable subject.

"Views in Calcutta" and "Removing Sunken Vessels" are full of interesting incidents and magnificent scenery. A story of present day methods versus out-of-date medical theories, "A Fresh Air Romance" teaches a strong lesson in favour of fresh air in the sick-room. "Like Knights of Old" is a delightful story of a romantic society girl's dream of the Sixteenth Century.

An excellent dramatic picture is "A Soldier's Duty," a great conflict of love and military discipline with many a tense scene. A young Union officer is forced to deceive his Southern sweetheart and allow himself to be captured in her home. The scene of the reconciliation of the young lovers makes a striking close to a film of which every foot shows action.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

***To be released on* January 1st, 4th, 8th & 11th, 1913**

A Curable Disease

A story of the Union Printers' Home, Colorado Springs, U.S.A.

DRAMATIC—RELEASED JANUARY 1st, 1913

Film No. 7135 **Copyrighted, October, 1912** **Code, Vorweg** **Approx. Length, 1000 feet**

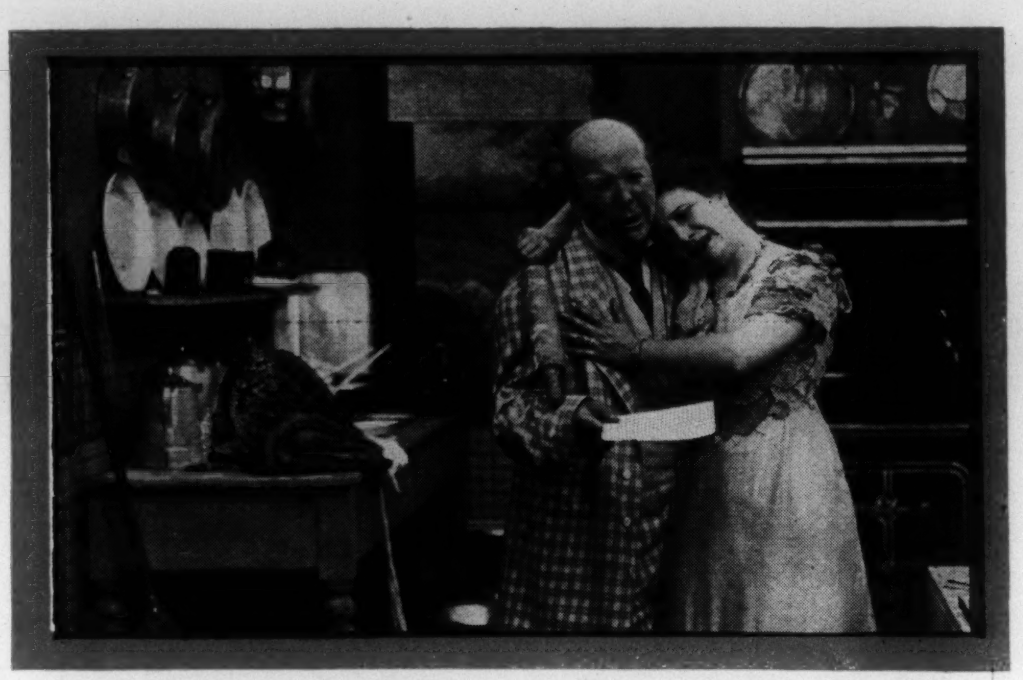
CAST OF CHARACTERS

HENRY, a typesetter ..... RICHARD NEILL
EDITH ..... JESSIE McALLISTER
HER FATHER ..... CHARLES OGLE
HER MOTHER ..... MRS. WALLACE ERSKINE
THE DOCTOR ..... JAMES GORDON
THE NURSE ..... LAURA SAWYER

THIS strong dramatic story deals with the "White Plague," showing the conditions that arise in the life of a young linotyper who contracts tuberculosis while working on a New York daily. We are shown his deep love for a young girl, and eventually his engagement and preparations for marriage. All goes merry as a marriage bell until within a few days of his wedding, when he hears from the doctor that he has become a victim of this dread disease. In a moment all his bright plans for the future are torn from him, and with the solemn words of his medical adviser in his ears, "You have no right to marry until you are cured," he staggers blindly to the home of his fiancé, and there is enacted that pitiful scene where two young lives stand upon the brink of separation, forced apart by the cruel hands of the disease. Fond eyes look into eyes for the last time perhaps and dear hands clasp dear hands, and the victim goes pathetically to his little bedroom to face the black future, with only one gleam of hope, The Union Printers' Home, Colorado Springs, U.S.A.

He travels westward, and arrives at the institution founded for these sad victims of whom he has become one. Being a member of the Linotypers Association, he presents his card of admission to the home, and after a careful examination by the physician, he is introduced to his nurse and assigned to his tent, which is either to become his salvation or the scene of his death. The strong willing hands of the hospital nurses slowly but surely push back the impending doom, and bring him back from the edge of

(Continued on page 6.)



Aladdin Up-to-date

By William Henry Kitchell

COMEDY—RELEASED JANUARY 1st, 1913

Film No. 7110 **Copyrighted, September, 1912** **Code, Vorticella** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

TIM ..... EDWARD O'CONNOR
BETSEY ..... JESSIE McALLISTER
BETSEY'S FATHER ..... WILLIAM BECHTEL
HER MOTHER ..... ALICE WASHBURN

Small boys and slaves of Aladdin's Lamp.

THREE bad boys come into possession of the famous Aladdin lamp, and, without realising its marvellous power, cast it away at the lake side as a valueless article, where it is found by poor penniless Tim, the gardener, who is about to commit suicide because farmer Jenkins objects to him as a son-in-law. He picks up the lamp and examines it.

In trying to remove the sand and dirt he rubs it vigorously, when to his astonishment a slave of the lamp suddenly appears, coming from nowhere, and informs Tim the slaves of the lamp are at his service, and by simply rubbing it his every wish will be granted; then he disappears as mysteriously as he came.

Overjoyed with his good luck, he goes home at once to try the power of the lamp. Again he rubs it, and a slave appears, to whom he expresses his desire to have fine clothes and good things to eat. Instantly his wish is granted by other slaves popping from nowhere, depositing the wished-for articles and then disappearing in a flash. Tim now determines to win his sweetheart and overcome the objections of her parents by the aid of the wonderful lamp. In all this he succeeds in a most mysterious manner. First an elopement, after which the slaves supply him with an up-to-date motor-car, and present him with a magnificent mansion, where they are to live happily ever after.

But one day, during Tim's absence, a union speaker blows a whistle, and the servants of the house strike and walk out. Being suddenly left without servants, Tim's wife, with the aid of the lamp, compels the slaves to do her housework, which they do reluctantly. They rebel at this unusual work, but are forced to obey until the chief slave finds the lamp, and after a short conference they write the following note: "For four thousand years we have been slaves of the lamp, but we have never done housework, and we won't do it now. We have stolen the lamp. Good-bye. Ex-slaves." And they disappear for the last time.

This is a delightfully unusual comedy, full of trick work, which is wonderfully well done.

Posters for this subject will be issued.

Under False Colours

By Bannister Merwin

DRAMATIC—RELEASED JANUARY 4th, 1913

Film No. 7136 **Copyrighted, October, 1912** **Code, Vorweiser** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

HIRAM GOODWIN, newly rich ..... ROBERT BROWER
MRS. GOODWIN, newly rich ..... LOUISE SYDMETH
MARCIA, their daughter..... GERTRUDE McCOY
CHARLES BROOKFIELD, a suitor for her hand ..... GEORGE LESSEY
JOHANN, a young German ..... AUGUSTUS PHILLIPS
Guests at the dance and reception, newspaper reporters.

"GENTLEMEN, I have to offer my daughter, beautiful, accomplished, and wealthy. Only those with titles need apply." One does not read this in society columns, but one may see it enacted in the drawing-rooms of the new rich.

Mrs. Goodwin had nothing but money and social aspirations. She wanted her daughter, Marcia, to marry a nobleman. Had she not taught her to worship ambition and crush sentiment? Marcia had learned well and proved her tuition by coldly refusing Charles Brookfield, who is only a rich man. Brookfield, humiliated, determines to be avenged. The same evening, strolling home through the park, he chances to prevent a young man from committing suicide. The man, Vonberg, is a young German of refined appearance, completely discouraged and out of employment. Brookfield takes him to his apartments, where he makes this proposal: Vonberg is to pose as a German count and become engaged to Marcia Goodwin. He, Brookfield, will then expose Vonberg, and Marcia, he believes, in her humiliation will return to him. Vonberg signs a written agreement to do all this for one thousand pounds.

Affairs progress until the unexpected happens. Vonberg forgets to pretend, and really falls in love with Marcia, and she, forgetting not to be sentimental, falls in love with him. Vonberg's honour now asserts itself, and he tells Brookfield that he cannot keep up the deception. Brookfield insists, reminding him of his written word and accepted cash. Vonberg is compelled to go on. He proposes to Marcia, and is accepted. Now Brookfield gives the story of the impostor count to the newspapers. That afternoon, and before the newspapers are out, Vonberg comes to take Marcia out for a motor-car ride. She suddenly gets an idea, and naively suggests that it would be a nice car to elope in. Vonberg is tempted. Why not? He really loves Marcia, while Brookfield's only object in marrying her is revenge. This last thought determines him, and they motor quietly to a country church and are married.

They return to Marcia's home, only to be confronted by her parents, who point to the newspaper. Vonberg

(Continued on page 9.)

Views in Calcutta, India

DESCRIPTIVE—RELEASED JANUARY 4th, 1913

Film No. 7047 **Copyrighted, May, 1912** **Code, Vorposten** **Approx. Length, 650 feet**

NO doubt in the course of time many pictures have been taken in India, and undoubtedly many more will be in time to come, but in the matter of actual interest this film sets a new high-water mark with its many views taken within the boundaries of Calcutta.

Among the many scenes is a view of a beautiful temple, a tribute to the work of man, and passing from there we see the work of Nature summed up in one hundred and thirty-nine years producing the great Banyan tree. This is eighty-five feet high and has two hundred and fifty knotted trunks to support its gigantic spread. A view looking down the avenue of royal palms shows the broad leaves as they embrace above the roadway, and send their shadows, cool and welcome, down upon the sun-beaten natives as they pass beneath their natural green.

A Curable Disease

(Continued from page 3.)

the grave into the bright future of happy, healthy life.

During these hours of patient watching something steals in unexpectedly, and that something is the love of a woman for a man. But the sad part of it all is that the eyes of the man never see the beauty of the woman who saves his life, but look far from the grey mountains towards the East, where waits and watches the woman he loves and longs to marry. The nobility of the woman who saved his life is brought forth when she learns of the dear one far away, writes to her, and bids her come and claim the man who loves her. And when he, no longer a victim, steps forth into the world again he is clasped in the arms of the woman he loves.

Hand and hand they go forth, happy—while the other one looks sadly on, then turns back to carry out her great and ennobling work of saving the lives of those poor victims who are still under her care.

This story is simple and sweet, and contains that tender element that reaches the heart chords and lives in the memory of the spectator who witnesses it.

Posters for this subject will be issued.

Uncle Mun and the Minister

By Fred Nankivel, the originator of "Uncle Mun"

COMEDY—RELEASED JANUARY 8th, 1913

Film No. 7137 **Copyrighted, October, 1912** **Code, Vorwerfen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE ARTIST ..... FRED E. NANKIVEL
DOT ..... EDNA HAMMEL
A VILLAGER ..... ARTHUR HOUSMAN
THE MINISTER ..... WILLIAM WADSWORTH
HIS DAUGHTER ..... EDNA FLUGRATH
HER YOUNG MAN ..... HARRY BEAUMONT
THE ICEMAN ..... EDWARD O'CONNOR
Villagers.

THIS highly amusing and entertaining comedy is taken from the well known "Uncle Mun" series as published in the *New York Sunday Herald*, the author, Mr. Fred Nankivel, making his first appearance on the screen in his famous characterisation of Uncle Mun.

The story begins in Mr. Nankivel's country studio where he and little Dot are sojourning during the warm spell and incidentally doing some trick drawing for the edification of a country friend. Unable to secure the services of a model he makes himself up to represent that eccentric and funny individual known as Uncle Mun, and standing before a large mirror he draws his life-sized reflection. While thus engaged the village minister enters and excitingly describes the capsizing of a canoe on the lake, precipitating a young man and his sweetheart, the minister's daughter, to the bottom.

Uncle Mun now rushes to the rescue with a goodly number of villagers following in his wake. Arriving at the lake-side he discovers, by the aid of a wonderful spy glass, the young couple quite contented at the bottom of the lake. This discovery causes no end of excitement among the villagers who are at a loss to know how to bring the young couple back among them until Uncle Mun strikes the brilliant idea of demolishing the dam with the aid of a huge cannon.

After firing into the dam we see the water rush out with great force until the lake is drained. The young couple are now seen on the muddy bottom of the drained lake making their way towards the bank wading through mud knee-deep. They are soon in the embrace of their friends and are married there and then by the minister, while Uncle Mun is pronounced the hero of the hour and carried home on the shoulders of the villagers.

The trick photography and funny incidents in this film are worth going miles to see.

Posters for this subject will be issued.

A Fresh Air Romance

DRAMATIC—RELEASED JANUARY 8th, 1913

Film No. 7139 **Copyrighted, October, 1912** **Code, Vorweigend** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

OLD DR. FOGG ..... WILLIAM WEST
YOUNG DR. FOGG ..... GEORGE LESSEY
ROSE, the patient ..... GERTRUDE McCOY
HER MOTHER ..... MRS. WM. BECHTEL
HER FATHER ..... JOHN STURGEON
HER LITTLE SISTER ..... LEONIE FLUGRATH

IN this delightful human story the Edison Company again demonstrates the absolute certainty of the value of semi-educational films woven into the form of clean stories.

In the last two decades the value of fresh air and sunshine in the sick room have been factors which the old style physicians have been slow to accept. There are few of us who cannot remember the time our old "family doctor," grey whiskered and spectacled, came gravely into the room, looked at our tongues, felt our pulses, gave us eight grains of quinine—admonished our mothers to keep the doors and windows closed—all closed, and departed with a longer face than when he entered. We should all regret hurting the feelings of these earnest old practitioners who have devoted their lives to relieving our ills—but they must be made to realise the new and better methods.

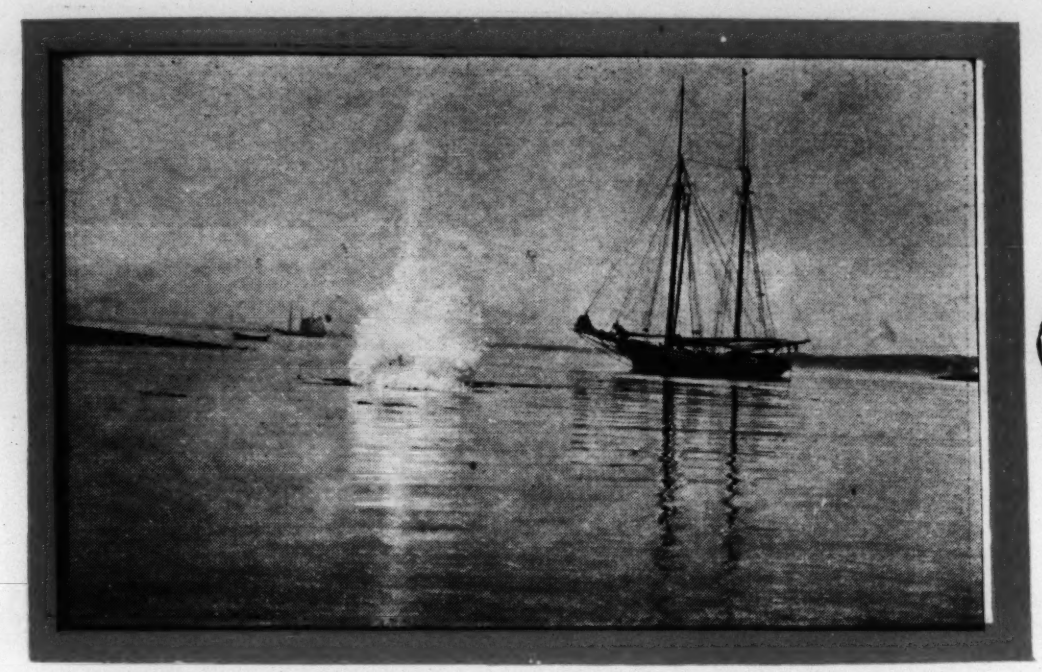
"A Fresh Air Romance" tells the story of one of these hard-headed old doctors—grown old in his native village—snug and content with his methods, refusing to accept the new and better theories; his patients believing in him only because he has gotten to be a habit.

Old Dr. Fogg takes his son into partnership in his practice. The young doctor is of the new school, and tries hard to teach his father the value of later day methods, but without avail. While he is out on a call one of the doctor's patients has a relapse and the son answers the call. He sees at once the error in his father's treatment and immediately throws open the windows—discards the old-fashioned nauseous doses and replaces them with a light tonic. The patient, a pretty girl, aided by the young doctor's cheerfulness at once begins to recover.

A plan is laid to save the old doctor's feelings and at the same time take advantage of his son's more effective treatment. His medicines are brought out and the windows closed during his visits—only to be changed again at his departure.

The patient waxes strong and a love story is developed between her and the young doctor. In a pathetic scene the old doctor is told of the subterfuge but is broad enough to see the error of the old way, and the story ends with his quiet retirement, leaving the practice in his son's hands.

Posters for this subject will be issued.



Removing Sunken Vessels

DESCRIPTIVE—RELEASED JANUARY 11th, 1913

Film No. 7143 **Copyrighted, October, 1912** **Code, Vorwitzig** **Approx. Length, 350 feet**

VIEWS are presented in this picture which the ordinary mortal not only never sees but never even knows exist. Who is aware that the New England (U.S.A.) coast is the graveyard of many ships—some of them wrecked ten years ago—which are not only a menace to navigation, but which contain much that is worth saving?

Wrecking companies are organised for the purpose of buying up these, and then going to what seems the enormous trouble and danger of anchoring near the spot, sending divers down to get exact locations, blasting when necessary, and finally bringing up fantastic shapes, covered with barnacles and sea-weed, which to us would seem absolutely worthless. And yet from all this comes much that is valuable. Copper, wood and other material have a commercial value, after their long soaking, which is considerable.

Naturally the scenes connected with such work are picturesque and often spectacular. We were fortunate enough to accompany one of the expeditions for a considerable period of time, and have obtained a film of unique interest.

Under False Colours

(Continued from page 5.)

humbly admits his guilt, and Brookfield suggests that it might be worse. Marcia silently holds out her wedding ring. Brookfield is baffled, perplexed, and furious. Marcia's father bids Vonberg go. He starts, then stops, and pours forth the whole miserable story about his poverty, how Brookfield tempted him, his love, his weakness, and then ceasing he turns to go, but Marcia stops him, and turning on her parents denounces them for bringing her up to satisfy their own selfish ambitions, for which they are now paying the price. They are awed and cowered by the strength and truth of her denunciation, and Marcia, seemingly possessed of a new strength, yearningly holds out her arms to the one being who ever really loved her.

Posters for this subject will be issued.

Create a keen anticipation and greater interest in our "Jack and the Beanstalk" film by distributing the "Magic Bean" Novelty Booklet to your audiences.

Like Knights of Old

COMEDY—RELEASED JANUARY 11th, 1913

Film No. 7144 **Copyrighted, October, 1912** **Code, Vorwort** **Approx. Length, 650 feet**

CAST OF CHARACTERS

A ROMANTIC YOUNG LADY ..... EDNA FLUGRATH
HER LOVER ..... AUGUSTUS PHILLIPS
LORD FITZ HERBERT ..... CHARLES OGLE

Knights and ladies of the Court.

A ROMANTIC young girl whose time is spent in reading historical novels has an ancestor whose life-size portrait hangs in her library. He is her ideal type of man and she has no use for modern young men. Fred Norton, a young stock broker, is very much in love with her but she holds his manner of living in scorn, telling him to emulate the heroes of the Sixteenth Century. Fred does not relish this and feels deeply pained that the girl he worships and loves so dearly should hold such odd views. Her contention is that knights of old would make model husbands, and so the discussion continues until Fred takes his leave.

She falls asleep in the library and we see the life-size portrait of her ancestor become animated, and her ideal steps from the frame and approaches her in a most gallant manner. The scene now becomes hazy and changes, disclosing her dream of the sixteenth century, and the life led by women of that period, which naturally a twentieth century girl would rebel against. The commands of her lord and master are unreasonable in the extreme, and for disobeying him he strangles her almost to death. A knight, bolder than the rest, steps forward in her defence and rescues her from her demon lord and master. This affront is followed by a thrilling sword combat. When the exciting scene reaches its highest pitch she suddenly awakens in her comfortable chair in the library to find it was but a dream.

Although it was only a dream it makes a profound impression on her, so much so that when Fred calls again he finds her views concerning the knights of old quite changed, and a modern man is preferable to her after all. Their views now being in accord Fred proposes and she gladly accepts him.

You will be carried away by the mediaeval atmosphere of this delightful story, forgetting in the excitement that you are simply watching the dream of a charming young society girl.

All orders for our "Magic Bean" Novelty Booklets are filled in rotation; to avoid disappointment post your order to-day.

A Soldiers' Duty

By Chas. J. Brabin

DRAMATIC—RELEASED JANUARY 11th, 1913

Film No. 7146 **Copyrighted, October, 1912** **Code, Vorwurf** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LIEUTENANT JOHN MILLER, U.S.A. ..... AUGUSTUS PHILLIPS
GRACE ROLAND ..... GERTRUDE McCOY
HER FATHER ..... WADSWORTH HARRIS
HER BROTHER ..... GEORGE LESSEY
THE GENERAL IN COMMAND..... HARRY LINSON
Officers and soldiers of the Northern and Confederate Armies.

HAVE you ever been called upon to make a great sacrifice for someone else, to choose between your country and the woman you love? If not, then you should see "A Soldier's Duty" and learn how great, how bitter may be the struggle.

When Lieutenant John Miller, U.S.A., receives a note from his Southern sweetheart, chiding him for not getting through the enemy's lines to visit her, his pride determines him, and going to his General he asks leave of absence. The General at first refuses him, but later, seeing an opportunity to deliver a blow to the enemy, he tells Miller that leave of absence will be given him on condition that he purposely gets captured in his fiancee's home with a decoy dispatch on him. Miller refuses, then the General reminds him that his first duty is to the flag, "his country." His quiet dignity and patriotic appeal decide Miller and he consents.

It is difficult to try to describe the subsequent scenes. They must be seen to get the thrill. How Miller by a trick gets through the enemy's lines and arrives at his sweetheart's house, how he is tempted, tempted almost beyond endurance to forget his mission, how by a superhuman effort he masters himself and sends crashing to the floor a large marble bust which causes his capture—how the decoy note works, and the enemy is utterly routed—how the remnant return to avenge themselves on Miller, and are only prevented from shooting him by the strategy of Grace; all these scenes must be witnessed to be appreciated.

The closing scene, five years later, is something to be remembered. Picture in your mind a stately colonial mansion, once the pride of the countryside, and now utterly ruined. Grace's father, venerable, white, and broken in spirit, slumbers by the door. To this scene returns John Miller, and he is confronted by Grace, who tells him that however much she may have loved him, she can never forget the suffering he has brought on her and her's. Perhaps John's answer can be best described in the words of the poet, when he said:

"I could not love thee dear, so well,
Loved I not honour more."

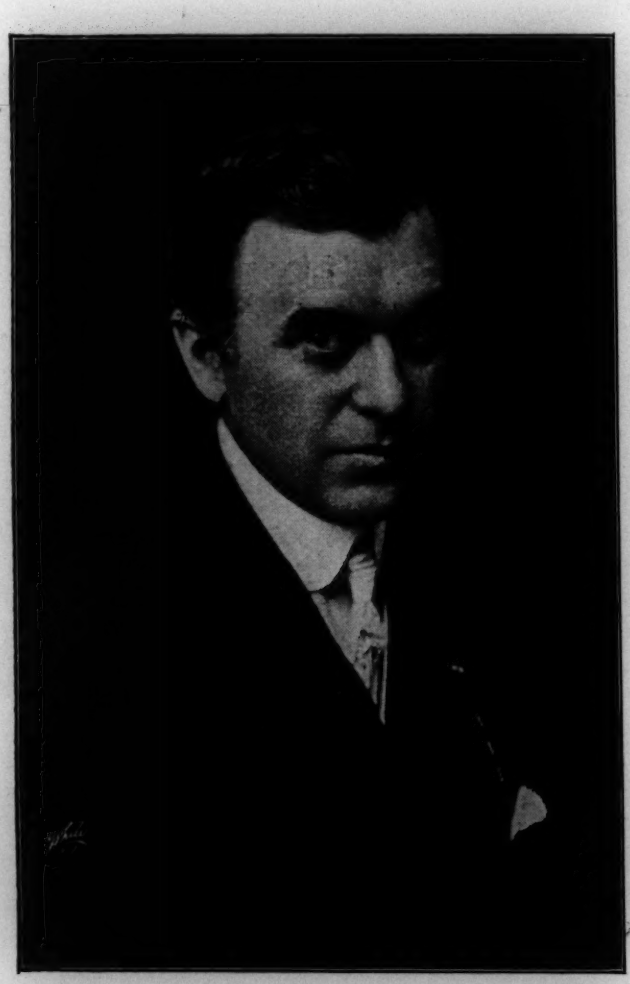
But Grace is firm, and John in despair turns to go. He is recalled by Grace's father who tells him that, after all, he did his duty as a soldier, and the lovers are reunited.

Posters for this subject will be issued.

Augustus Phillips

Mr. Phillips is a comparatively new arrival in the world of photo-players, but in the short time during which he has appeared on the screen he has proven himself a valuable addition to the ranks of the Edison players.

The immediate success which Mr. Phillips has enjoyed is partially accounted for by his wide experience on the stage before he became a picture actor. Eight years spent in a well-known stock company, followed by two years in the principal New York



theatres, gave Mr. Phillips a valuable training, which he has turned to excellent advantage.

Among Mr. Phillips' principal successes may be quoted his impersonation of *Jules Beaubien* in Eugene Waller's "The Wolf," *Lieut. Hinds* in "Brother Officers," *James Clarke* in "The Mill of the Gods," and *Stephen Ghent* in "The Great Divide."

And so it was that with ten years of theatrical training, coupled to his natural dramatic ability and engaging personality, Mr. Phillips at once gained popularity as a motion picture player. Among his first photo-play characters was that of *Charlie Browne* in "Charlie's Reform." Other dramatic films in which he has appeared are: "The Lord and the Peasant," "A Dangerous Lesson," "The Convict's Parole," "The Insurgent Senator," and "The 'Cub' Reporter." In all of these plays he reveals the power and ability that distinguished his earlier theatrical endeavours.

But Mr. Phillips does not restrict his activities to the serious side of life, for we find him in such delightful comedies as "Her Polished Family," "Lost—Three Hours," "Winnie's Dance," "Archibald Chubbs and the Widow," and Harry Furniss' "The Shadow on the Blind." Here his work is excellent, never studied in effect, but thoroughly spontaneous.

Such in brief is the career of Augustus Phillips, of whom it may be said without exaggeration that if he continues to gain laurels with the same rapidity with which he has begun, he will become one of the most popular of motion picture actors.

An Author's Appreciation

Miss Lilian E. Sweetser, whose beautiful dramatic story, "The Grandfather," was released December 7th, writes enthusiastically of our handling of the subject, saying in part:—

"Allow me to speak of my pleasure and complete satisfaction in the manner that the above story has been staged. I hope I shall have the pleasure of seeing the whole list. Edison's certainly are the ones for satisfaction in every little detail. I am speaking from constant study and comparison, fault hunting, and it's me for Edison with the best I can produce."

Errata

Owing to a printer's error, three of the subjects in the December Reference Card recently mailed to the Trade were found to be erroneously numbered. The following particulars are numerically correct, and we would ask Showmen to kindly revise their cards accordingly:—

7142 "The Widow's Second Marriage."
7141 "Glimpses of Bermuda."
7132 "The Green-eyed Monster."

From Overseas

The letters we receive from time to time from showmen in all parts of the world demonstrate that Edison films are appreciated and enjoyed quite as much "down under" as they are in this country. The following letter, written by one of the largest photo-play exhibitors in New Zealand, again proves how universal and far-reaching is the admiration caused by the general excellence and photographic quality of Edison productions :—

" I am indebted to you for the regular 'Kinetograms.' They are indeed very welcome, owing to the fact that in nearly every programme I use an Edison film. You will see by the enclosed circulars that we are starring one of your films, 'The Little Organist.' Perhaps the best film (Edison) we have screened was 'The Man Who Learned.'

" Thanking you in advance for a continuance of the KINETOGRAM.—*Mr. F. Foley, Temuka, New Zealand.*"

" It is not often I write to praise any film, but in this case I feel I really ought to acquaint you of the fact of what you perhaps already know from so many others, and that is relative to your wonderful film, 'The Charge of the Light Brigade,' in my opinion quite a wonderful production. The great realism raised the audience here to an intense excitement."—*Mr. G. E. Draco, The Picture House, Crouch End, London, N.*

" Your sample stock poster to hand, and I must say it is very fine, and does your designer great credit. . . Could you oblige me also with a slide for 'The Charge of the Light Brigade'? It was a terrific success with my audiences, and I had numerous requests to again screen the picture, and have rebooked same.

" Good luck, Edison! Give us some more films like 'The Charge of the Light Brigade.' . . ."—*Mr. R. Smith, Manager, Pendleton's Pictures, 159, Welsh Row, Nantwich.*

" Uncle Mun and the Minister " is a " scream " from beginning to end. Uncle Mun actually drains the lake to save the lovers.

The "Magic Bean" Novelty Booklet makes a neat and effective souvenir of our Xmas pantomime subject, "Jack and the Beanstalk." You will require a supply for this purpose.

Edison's Christmas Film

A Wonderful Production

Of all the fairy stories that exist, " Jack and the Beanstalk " is, perhaps, the most difficult to film, and it is certainly one of the most popular with children of all ages and classes. Not only is a vast deal of patience and resource necessary, but a first-class knowledge of double photography is required by any who would handle, with even a small degree of success, so extraordinary and varied a production.

It must be remembered that on more than one occasion Jack and the Giant appear together in the picture. The giant, an awesome man some thirty times the size of Jack, is quite a masterpiece in " make-up." The giantess, a larger creature even than her spouse, looks almost too ferocious to (as the story tells us) " be quite a kind old woman really." Even as in a good drama the characters are said to live, so in this wonderful pantomime the artistes seem to be unreal. A vague and fairylike atmosphere is maintained throughout the whole production. Hardly possible, it seems, that such a weird, fantastic thing as this could have been actually filmed.

Any praise on the subject is, of course, superfluous. That it hails from the Edison studios is an ample guarantee of perfection. Our opinion that it is one of the best of this year's Christmas productions will very soon be proved. The festive season is almost upon us. Everywhere " treats " are being organised. For the rich kiddies this film will prove a delight. They will appreciate it more, perhaps, than any staged pantomime. But what of the poor? Thousands and thousands of children unable to visit a real pantomime will be enraptured by the wonders of the famous story " cum ter life." So, if only for the pleasure that it will afford to young and old alike this coming Christmastide, we wish this excellent production all possible success.—*Kinematograph and Lantern Weekly.*

There are four films in this issue which can properly be called educational. By running any one of them you will teach your patrons something of interest. That is what Edison means to you.

THE NEW

EDISON LOBBY DISPLAY FRAME.

Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained. The artistes are as follows:—

William Wadsworth
Charles Seay
Mary Fuller
Charles Ogle
Harold M. Shaw
Laura Sawyer
Edward O'Connor
William West
Miriam Nesbitt
Marc McDermott

Size, 3ft. high by 2ft. 6ins. wide.
Photographs, 8 ins. by 6 ins.

PRICE:

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Advertising Synopses for Edison Releases in this Issue

"A Curable Disease."

A story of the Union Printers' Home, Colorado Springs, U.S A.

Partially set in the great Printers' Home at Colorado Springs, U.S A., this story of self-sacrifice, of a battle for life and love against the dread tuberculosis is most touching.

"Aladdin Up-to-date."

By William Henry Kitchell.

How penniless Tim and his sweetheart fall heir to the wonderful lamp of Aladdin and all its powers. Every wish is gratified by rubbing the lamp and every rub is a sure laugh. A unique story well staged.

"Under False Colours."

By Bannister Merwin.

The social aspirations of a newly rich couple force their daughter into marriage with a bogus nobleman But her womanhood asserts itself and she refuses to give him up for he has really won her heart.

"Views in Calcutta, India."

This picture is of great interest, and apart from its educational value is also of great scenic beauty. It shows typical views of every-day life in one of the largest cities of our Indian Empire.

"Uncle Mun and the Minister."

By Fred Nankivel.

The originator of Uncle Mun.

Bristling with originality, humour and photographic novelty, this comedy recounts the superhuman efforts of Uncle Mun who rescues a pair of ardent lovers from the depths of a lake.

"A Fresh Air Romance."

Modern science versus old-fashioned prejudice. A young doctor reverses his father's treatment, cures the patient, wins a wife and proves the efficacy of present day theories.

"Removing Sunken Vessels."

Taken from the deck of a wrecking vessel, the film shows great masses of barnacle-covered wreckage, fringed with sea-weed being hoisted out of their water graves, and the dynamiting necessary to dislodge them.

"Like Knights of Old."

A romantic young girl dreams that her armed ancestor whose portrait adorns the wall comes to life as her lord and master. But his cruelty brings her to a realization of the desirability of her present-day lover.

"A Soldier's Duty."

By Charles J. Brabin.

A Civil War drama in which a Union officer is forced to deceive his Southern sweetheart and allow himself to be captured in her home. It is a thrilling story with stirring battle scenes.

The demand for our six-sheet poster of "Jack and the Beanstalk" has been very large. Make sure of obtaining your requirements of this attractive form by ordering at once.

Recent Edison Releases.

A Complete Table from October 15th.

Oct. 16—Ten Days with a Fleet of U.S. Battleships (Des.) 980
16—For Valour (Dr.) 1000
19—The Little Artist of the Market (Dr.) 1000
19—When She Was About Sixteen (Com.) 1000
23—Master and Pupil (Dr.) 1000
23—The Grouch (Com.-Dr.) 985
25—The Charge of the Light Brigade (Hist.-Dr.) 1025
26—Marjorie's Diamond Ring (Com.) .. 1000
26—More Precious Than Gold (Dr.) 1000
30—The City of Washington, the Capital of the United States (Sc.) 960
30—The Lord and the Peasant (Dr.) 1000
Nov. 2—In His Father's Steps (Dr.) 1000
2—Holding the Fort (Com.) 1000
6—The Librarian (Dr.) 980
6—Please Remit (Com.) 995
9—A Dangerous Lesson (Dr.) 1000
9—Helping John (Com.-Dr.) 1000
13—The Harbinger of Peace (Dr.) 1000
13—Spring Log Driving, Maine, U.S.A. (Des.) 1000
16—The Cub Reporter (Dr.) 1000
Nov. 16 The Stranger and the Taxicab (Com.) 1000
20—The War on the Mosquito (Ed.) 1000
20—The Boy and the Girl (Dr.) 1000
23—The Artist's Joke (Com.) 1000
23—"Believe Me, if all those endearing young Charms" (Dr.) 1000
27 The Triangle (Com.-Dr.) 1000
27—The Dam Builder (Dr.) 1000
30 Scenes in Delhi, India (Des.) 365
30—Bridget's Sudden Wealth (Com.) ... 600
30—Hearts and Diamonds (Dr.) 1000
Dec. 4—The Governor (Dr.) 1000
4—Lazy Bill Hudson (Com.) 490
7—The Grandfather (Dr.) 1000
7 How Bobby Joined the Circus (Com.) 650
7—The Manufacture of Paper (Ind.) ... 1000
11—Santa Claus and the Clubman (Dr.) 1000
11—How Sir Andrew Lost His Vote (Com.) 1000
14—The Street Beautiful (Dr.-Ed.) 1000
14—Picturesque Darjeeling, India (Sc.) ... 300
14—The Little Girl Next Door (Dr.) 1000

The six-sheet poster of "Jack and the Beanstalk" will draw all eyes to your theatre front.

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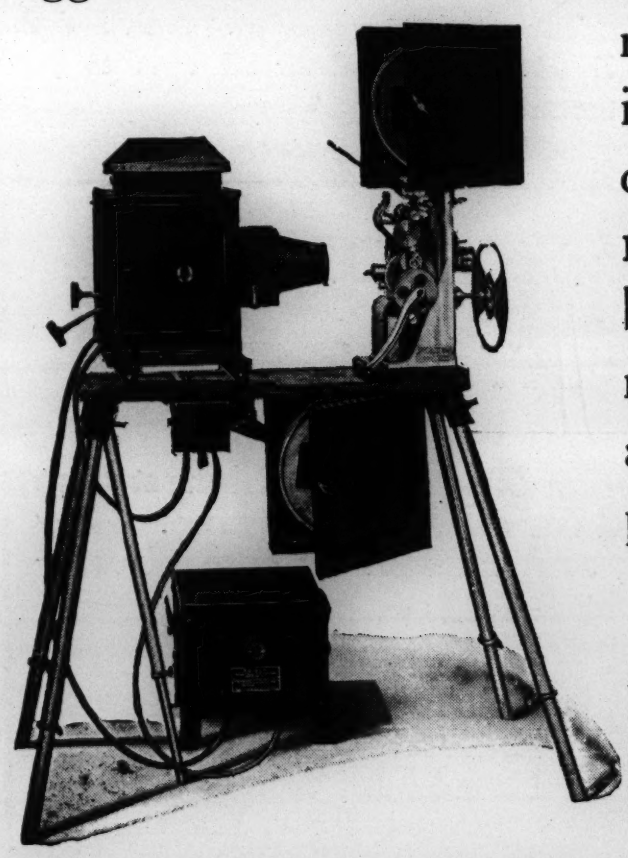

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